

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 51—No. 9.

SATURDAY, MARCH 1, 1873.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—THIS DAY, SATURDAY, March 1.**—The EIGHTEENTH SATURDAY CONCERT AND AFTERNOON PROMENADE, at Three.—Overture, "Egmont" (Beethoven); Concertstück for piano and orchestra, in G, Op. 92 (first time at these concerts) (Schumann); Festival 72 Dances, composed in celebration of the recovery of H.R.H. the Prince of Wales, and dedicated, by permission, to the Queen (A. S. Sullivan). Madame Lavrowska, Madame Pauline Rita; the Crystal Palace Choir. Solo Pianoforte, Madame Schumann. Organ, Dr. John Stainer. Full Orchestra. Conductor, Mr. Mauns.—Single stalls, Half-a-Crown. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

WEDNESDAY EVENING NEXT, MARCH 5.

**LONDON BALLAD CONCERTS, ST. JAMES'S HALL.**—The last Evening Concert but one on WEDNESDAY NEXT. Artists: Miss Edith Wynne, Miss Jenny Pratt, and Madame Patey; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. The London Orpheus Quartett. Pianoforte—Mr. Sidney Smith. Conductors—Mr. J. L. Hatton and Mr. Lutz. Stalls, 6s.; Family Tickets (for four), 21s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Austin, St. James's Hall; and Boosey & Co., Holles Street.

**WAGNER SOCIETY.—Conductor — Mr. EDWARD DANNEBERGER.**—Owing to the enthusiasm created by the principal Orchestral pieces at the Concert on the 19th Feb., the Society will REPEAT the entire PROGRAMME, at ST. JAMES'S HALL, on THURSDAY, 6th March. Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Area, 1s. Stanley Lucas, Weber & Co., 54, New Bond Street; usual Agents; and Austin, St. James's Hall.

**MRS. J. HOLMAN ANDREWS' EVENING CONCERT, MONDAY, March 10, QUEEN'S CONCERT ROOMS, Hanover Square.** Eight o'clock. Miss Edith Wynne, Misses Edith and Gertrude Holman Andrews, and Madame Patey; Mr. W. H. Cummings and Mr. Patey; Mr. and Mrs. Richard Blagrove; and Mr. John Thomas, Harpist to the Queen. Conductors—Signor Pinsuti, Mr. Land, Mons. Blumenhaff, and Mrs. J. Holman Andrews. Stalls, 10s. 6d.; Reserved Seats, 7s.; or four, for One Guinea, Unreserved. Stanley Lucas, Weber & Co., 54, New Bond Street; the usual Agents; at the Queen's Concert Rooms; and of Mrs. J. Holman Andrews, 308, Regent Street, W.

FRIDAY NEXT.

**SACRED HARMONIC SOCIETY, EXETER HALL.**—Conductor, Sir MICHAEL COSTA.—Handel's "SAMSON."—FRIDAY Evening Next, March 7. Principal Vocalists—Mlle. Carola, Madame Patey, Mr. Sims Reeves, Mr. Lewis Thomas, and Mr. Santley. Trumpet—Mr. Harper. Organist—Mr. Willing. Tickets, 3s.; Reserved Area, 6s.; Stalls, 10s. 6d., NOW READY, at 6, Exeter Hall.

**SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.**—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERT. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:

38th Concert, Wednesday, April 2nd.  
39th do. Wednesday, May 14th.  
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CAMERON, WOOD & Co., 201, Regent Street. H. G. HOPPEL, Hon. Sec.

**MADAME SAUERBREY will sing "THE SNAPPED THREAD" (the favourite Spinning Song, by Elsdelt.) at the Victoria Hall, Bayswater, March 7th.**

"ONE WORD."

**MISS JENNY PRATT and Mr. GUY will sing** Nicola's admired Duet, "ONE WORD," at Mr. John Boosey's London Ballad Concert, on Wednesday Evening next.

**MISS ELIZA HEYWOOD will sing the Contralto** Music in "ISRAEL IN EGYPT," at Glasgow, March 19th. Third Engagement this season.

"MARY DEAR."

**MR. ALFRED HEMMING will sing the admired song, "MARY DEAR,"** during his engagement in Glasgow and other towns in Scotland, during the present month.

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**MR. JENNINGS, for many years Principal OBOIST,** Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements. This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

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TESTIMONIAL TO MR. VAN PRAAG.

**MR. VAN PRAAG, who has been for many years past** well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

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Sweet hawthorn time—fair month of May!  
 What joys attend thine advent gay!  
 On every tree the birdies sing,  
 From hill and dale glad echoes ring;  
 The lark, inspir'd, to heav'n ascends,  
 The gurgling brook in beauty wends  
 By mossy bank and grassy brae,  
 Where violets bloom and lambskins play.  
 Delightful Spring—sweet month of May  
 What joys attend thine advent gay!

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 CANTATA.

By PROFESSOR GLOVER.

Dedicated by permission to

HIS ROYAL HIGHNESS PRINCE ARTHUR PATRICK.

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"The publication of Professor Glover's Cantata, 'St. Patrick at Tara,' will be gladly welcomed by choral societies, requiring a work of moderate difficulty but extensive interest. The subject, essentially national in character, is, moreover, one that could scarcely fail to awaken the attention of most people, but more especially Irishmen, who will doubtless see that the spirit of the ancient bards has not entirely passed away from the more prosaic times. For freedom of melodic treatment and characteristic harmony Mr. Glover's Cantata deserves to be widely known. There is a special interest attached to the work, inasmuch as H.R.H. Prince Arthur Patrick has been pleased to accept the dedication of a theme which treats of a period of ever-living interest."—*Morning Post*.

"This cantata, it may be remembered, was performed at St. George's Hall last year, and was remarkably well received. It has now been published in a convenient and elegant volume, uniform with Professor Glover's edition of Moore's 'Irish Melodies.' The theme of the cantata is the introduction of Christianity into Ireland, and the poetical selections set to music are taken from the works of O'Sullivan, Moore, Clarence Mangan, and other poets. The peculiar and distinguishing characteristics of the composition consist in the intermingling of music of a national with music of a sacred description, which produces a striking and not unpleasant effect. There are several pretty melodies in this cantata, among which a contralto solo, 'I often wish,' and a bass song, 'Lord have mercy upon me,' stand out conspicuously. As the execution of 'St. Patrick at Tara' does not present any formidable difficulties, we should say it is likely to become a favourite with amateur choral societies, as well as with their audiences."—*The Echo*.

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"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encoired as much for the beauty of the composition, as the excellence of the singing."—*The Observer*.

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## THE HARP.

(From "Another World.")

"Music . . . the emanation of the concentrated light of the soul.  
 . . . The language of the angels."

The harp is our principal musical instrument. We have one that is portable, and in form like a lyre; but our great harp is much larger than yours, differently constructed, and far more effective, combining, as it does, in its tones, all the delicacy, expression, and oneness of a single executant, with the brilliancy and power of a combined body of performers.

It rests on a ball firmly placed on a massive pedestal, which is easily moved from one place to another by means of small wheels. The ball on which the harp rests revolves in a socket, so that the instrument can easily be placed in the position the performer desires, and then, by means of a bolt, fixed firmly in its place. No support from the executant is needed. The harp does not rest upon him in any way, and he has, at the same time, entire power over every part.

The instrument is divided into four sets of chords. The first only of these four sets is touched by the player, but on any of the first set being intoned, each corresponding string of the three other sets, all of which are stouter and more powerful than the set played upon, resounds in harmony.

The power given out by the three sets of strings is proportioned to the sound produced on the first set by the performer, as the force of an echo is stronger or weaker according as the sound producing it is increased or diminished in volume.

In the framework of the harp there are conducting strings of electricity, which unite all the rest with the first set and with each other. The electricity is generated by a liquid contained in a small tube, and is set in motion by the movement of the strings of the first set of chords. The tube can be placed in, or removed from, the instrument with the greatest ease; without it, the first set alone responds to the player's touch.

The musician has the power of varying and depressing the notes of the instrument in a marvellous manner, so as to produce instantaneously the most delicate or the most powerful sounds, with endless modulations and variety of tone. I have heard echoes and responses given out as though the music had been breathed from a great distance;—the gentlest whispers were alternated with all the force of a band of music.

I could not, without much expenditure of time and labour, and without explaining our science of music, which is altogether different to yours, convey to you an adequate notion of the effect produced by a skilful player. I have seen a multitude turned away from evil designs by the exquisite playing of the harpist—their passions calmed, their thoughts raised from earth to heaven.

By the aid of little knobs on the instrument, the diapason can be changed to an extent that you would not credit, for it has reference to a system different to yours. The compass and extent of sound given by our harps is very considerably higher than the notes produced by your violins, and deeper than the lowest notes given by your contrabassi.

We do not count by octaves, but, by touching two or three, different characters of sounds are produced, indicated by names such as—gaiety, joy, melancholy, truthfulness, fickleness in some things, fickleness in all things, an exalted mind, poetry, domestic peace, hatred, jealousy, morbid sensibility, pardon, receiving again into favour, flowers, decay of health, sickness, returning health, love in a gentle degree, love in a sublime degree, doubting, also trusting love, loneliness, disappointment, ambition.

These and many other sentiments are expressed by strains that go directly to the soul, and without the need of words. As all in Montalluyah understand the language the music is intended to convey, the player, without opening his lips, can express himself on the harp as clearly as by discourse; and two persons playing can hold a conversation.

As you have certain sounds responding to *Do, Re, Mi*, &c., so have we certain sounds and harmonies that convey certain expressions; for instance: "I esteem you;" "I feel you in the pulsations of my blood," i.e. "I love you." Or perhaps the vibrations of the same harmony would be varied so as to be higher or lower, sharp or flat; and the player would convey that he felt the presence of his beloved in the appropriate vibration of his nerves.

In another harmony, he would compare the admired object to some beautiful soft bird like the Zudee, or a pet like the Kamouska.

On the occasion of a love scene between a great harpist and a lady, I have

heard the following, amongst many other sentiments, expressed by the harp: First, Lenordi, the harpist, expressed his glowing sympathy, his admiration of beauty, of goodness, his pleading to be heard, his hope that no other occupied the lady's thoughts, his despair if his prayers were not listened to, hope, expressions of eternal devotion; in short, all the possible outpourings of a loving heart. It would be too tedious to tell you all he conveyed, but he ended thus, "Thou art pure as the dew upon the leaf of opening day . . . but like to that dew wilt thy love pass away!"

Giola—the lady—took her place at the harp, and played a response expressing the following:—"Would I might believe these flattering vibrations, and the bright hopes raised within an hour to wither in a day.

"Could they but last, the skies above would pale beneath their brightness.

"Yet I would not doubt thee; thy every look makes life a dream of love."

The player then made excuses for her seeming enthusiasm, by declaring that even inanimate matter is moved by his soul-stirring strains.

"Every flower and every tendril is moved by thee, for, like thee, they are fresh and gently gay."

This led eventually to a "choice" meeting, and the marriage was attended with many interesting incidents. Their history would of itself form a curious romance!

Every one competent is educated in the meaning of the harp sounds, and the instruction in this branch of study commences at an early age. Certain sentences are written, and a sound is given out and repeated till the young person thoroughly understands what he has heard. Then the sentence is renewed, perhaps, in connection with another sentence, the accompanying sound is given, and, in a short time, the student says the word or sentence accompanying every sound, and thus he soon learns how to use these sounds, and how to vary and combine them, just as an alphabet or series of words would be used by an able writer.

When the instrument is used as a subsidiary agent, and the player accompanies his own or another's voice with words, he plays an accompaniment implying words, but not so as to attract attention from the singer. There are certain accompaniments which are adapted to anything that might be sung. These, however, the player can vary if his talent is sufficient.

Our songs are generally spontaneous effusions, but there are songs with which certain words are permanently associated.

The harp itself is beautiful as a work of sculptural art. Around its framework most elegant and tasteful ornaments are executed with the minutest perfection—small birds of variegated plumage perched on graceful foliage of green enamel, with flowers in their natural colours, so executed as closely to resemble nature. The birds, flowers, and foliage are connected with the chords of the harp, and conceal from view small vases or reservoirs set in the framework of the instrument. From these, with every touch of the chords, a beautiful fragrance is exhaled, the force or delicacy of which depends on the more powerful or gentler strains produced from the instruments.

The instant the player strikes the chords, the little birds open their wings, the flowers quiver in gentle action, and then, from the vases, are thrown off jets of perfume. The more strongly the chords are touched, the more powerfully does the fragrance play around.

In tender passages the perfume gradually dies away, till it becomes so faint as to be appreciated only by the most delicate organizations. The result, however, is, that the sense is gratified, the heart touched, and the whole soul elevated. I have seen the most ardent natures calmed and rendered gentle by the divine strains of this angelic instrument.

It is said that in the angelic spheres flowers breathe music as well as fragrance, and that the sound itself has form, colour, and perfume. This belief suggested the thought of uniting them in harmonious concert for the gratification of those who had exercised the gifts accorded them by heaven to a good end. As they had gained their position by their own merit, it was sought in every way to increase their happiness and their enjoyments. Nothing that art could produce was thought too good for them.

I loved the world. The wicked only are impatient and discontented. I knew that blessings are everywhere about us, though we are expected to exercise our intelligence to make them available; and whilst I inculcated that "intemperance is not enjoyment," and that "intemperance destroyed the power of enjoyment," I did not hesitate to tell my people that the world and the blessings everywhere abounding are given us to enjoy, and that, like guests invited to a banquet, we were neither to run riot, nor to reject the good things offered us in love.



## WAGNER IN LONDON.

(From the "Pall Mall Gazette.")

Astonishing rumours have reached England from time to time during the last year or two as to the doings of Herr Wagner at, and in connection with, Bayreuth. Whatever may be thought of Herr Wagner as a composer, there can be no doubt as to the power and influence exercised by him in the character of writer, courtier, and organizer of his own successes. In criticising the works of other composers he has always had something striking and original to say. A democrat in early days, he has, nevertheless, contrived to make himself the friend of princes; and if any further proof of his talent were required, it could be found in the high political skill with which he has persuaded Germans of all classes and conditions, from the Emperor and several kings downwards, to aid him in erecting and fitting up a theatre for the performance of his own works. Herr Wagner is, after all, the true unifier of Germany. There is still some coldness between the Emperor William and the King of Bavaria; but both these monarchs, major and minor, agree in looking favourably upon Herr Wagner, and both have taken shares in the Bayreuth enterprise. North Germans and South Germans, friends of unity and "particularists," Protestants and Catholics, are all of one way of thinking in presence of Herr Wagner—that way being the precise way, and none other, held by Herr Wagner himself. What is still more extraordinary is the fact that many of Herr Wagner's most enthusiastic admirers have not only read his most eloquent books and listened to his impressive conversation, but have heard his music. Some even are musicians themselves; and when a musician becomes a Wagnerite he naturally proves a fanatic in the cause; there are not many of them, however. Educated in what, according to Wagner, are false traditions, musicians as a rule, whether composers or executants, and singers especially among the latter, dislike his music; and the chief propagandists of Wagnerism have been found among writers who, for the most part, and for excellent reasons, are very little prejudiced in regard to musical subjects. Baudelaire, whose praise, when he did indulge in laudation, was never lukewarm, considered Wagner the greatest of all composers; and Mr. Swinburne, appreciating Baudelaire's genius, is said to extend his admiration to Baudelaire's favourite composer. The French novelist, Champfleury, is, or was, another Wagnerite; and Théophile Gautier, who wrote very brilliantly about music, but without liking it, held Wagner in considerable esteem, as, to this moment, do several of Gautier's literary followers. Berlioz, who, like Wagner, wrote and talked effectively on musical subjects, and, like Wagner, professed utter contempt for such musical pigmies as Rossini, found also a certain number of warm admirers among a certain number of the writers of his time.

Great composers, however, have always addressed the world not through literature, but exclusively through music. No arguments, no sort of propagandism should be necessary to direct public attention to artistic results which, in the case of musical works, must surely speak for themselves. But even in his own country we believe Wagner to be less known as a musical composer than as a controversialist on the subject of music; and in England it is an indisputable fact that such celebrity as attaches to his name is due partly to what he has written, partly to what has been written about him, and very little indeed to what he has composed. It is in Russia (once more like Berlioz), where every new and strange thing is sure to find admirers, that Wagner has made the greatest impression. There, and there only, he has become the founder of a school which includes at least two musicians of mark—Seroff, the composer of *Judith*, and as prolific a writer on musical subjects as the Master himself; and Dargomyski, who, out-Wagnering Wagner, dispenses not only with concerted pieces, but also with choruses, and, pushing realism in music to the last extremity, has discovered the art, of writing recitative in so natural a style that when the singers deliver it you scarcely know they are singing, and almost fancy they are speaking. Many years may be expected to elapse before the German master reaches the point to which his Russian imitator leaped almost at one bound. But Dargomyski, with his "realism" in music, is an example of what a composer may come to if he once enters on the Wagnerian path.

Meanwhile Wagner is being introduced or re-introduced to us in London; for it must not be forgotten that some twenty years ago he officiated one season as conductor at the Philharmonic Concerts, when several of his orchestral pieces were performed under his direction. Whether through the fault of the public or of the composer, certain it is that these works produced no favourable impression. Nor did the success of the first "Wagner Concert," which took place last week at the Hanover Square Rooms—the first concert devoted specially and exclusively, in this country, to Wagner's music—prove that music to be eminently acceptable, even to an audience composed largely of Germans, with many of whom the question of Wagner's merit is viewed, not so much from a musical as from a national and patriotic point of view. Much of the music performed was in accordance with the public taste, and

much was in Wagner's latest style. But what was in accordance with the public taste was not in Wagner's latest style, and what was in Wagner's latest style was not in accordance with the public taste. We are merely stating facts without wishing to imply that Herr Wagner is to be judged by the likings or dislikings of his audience. It is worth noticing, all the same, that the pieces most applauded were those belonging to his earlier works, which have been often performed, and may often be performed again, without its being at all necessary to construct for that purpose a theatre at Bayreuth or elsewhere. For our part we like and admire the *Flying Dutchman* (which, however, is never mentioned by professed Wagnerites, and which Wagner himself is said to regard as an error of his youth); we like and admire *Tannhäuser*, and we like and admire the little of *Lohengrin* that we happen to have heard on the stage. Wagner loses more than most composers by being heard piecemeal in a concert-room; for the creator of the "art-work of the future" does not "lisp in numbers," and his whole system is opposed to the elaboration and perfection of particular scenes which, however highly finished, cannot, he maintains, joined together, form a musico-dramatic work possessing unity, but only a musical medley, or mosaic. In London he must be heard at concerts or not at all. But to judge of him as a stage-composer one should witness a performance of *Tannhäuser* at Berlin, or, better still, of *Lohengrin* at Munich, or, best of all, the longest works of his last period, as they are to be given when a theatre fit for their reception and production has been provided at Bayreuth. For this last opportunity, however, it will be necessary to wait, desirable to attend Wagner concerts in aid of the Bayreuth fund, and commendable to join the guarantee committee which is to ensure the organizers of these concerts against the possibility of loss.

The test to which Herr Wagner's music is subjected by being presented as concert music is, indeed, a severe one. In representation his operas owe much to the poem, (which Herr Wagner, who was a librettist before he was a composer, writes himself,) much to the *mise-en-scène*, much to the fact that they are eminently fitted for the stage. His chief rule of operatic art is that music must be regarded as a means, not an end, in contradistinction to the ordinary view, according to which the libretto is merely a string of words for supporting and connecting the various pieces, following one after another, as in a concert. Oddly enough, while Wagner, in theory at least, sets a limit to the predominance of music in opera, he seems to exaggerate its importance as a means of expression in instrumental pieces connected with opera. Thus an overture by Wagner is supposed to say all sorts of things which never could be understood except by hearers already admitted into the secret. It is supposed to say some of these things explicitly, and now and then (as enthusiasts maintain), "humorously," as if it were not enough for music to tell its own story, without attempting to depict and even to describe ("humorously" or otherwise) things external to it and beyond its reach. The very vagueness of music is one of its charms; and in seeking unduly to extend its sphere, so as to make it do the work of painting, and even of poetry, composers do not add to its power, but seriously diminish it. In the acting portions, however, of his "art-work" Wagner lets notes wait upon words, intensifying their dramatic effect, imparting to them their true musical colour; while the orchestra has still a very important part to play, not as a mere subservient accompanist, like the orchestra of the Italian composers, but as a semi-independent dramatic agent, performing functions almost as significant as those of the chorus in a Greek tragedy. This conception of opera reminds one of Gluck, whose orchestra, however, was infinitely less eloquent than that of Wagner. So far, indeed, is Wagner's operatic scheme from being new that one of the most notable processes employed in it—that of announcing the entry of each character by a particular orchestral phrase—was first made use of by Monteverde in the earliest, or one of the earliest, operas on record. It is noticeable, too, that in the earliest operas the personages delivered all their dialogue in a sort of recitative, formal tunes being generally reserved, as in the Wagnerian opera, for choruses, dances, and marches. In his latest manner, Wagner seems inclined to replace squarely-defined tune by so-called "continuous melody" even in march music, of which, at the Wagner concert, we had a specimen in his vigorous Kaiser March. Still, as a rule, a march in music must be looked upon as something to be marched to; and the bold, effective themes of which the Kaiser March is mainly made up convey no idea of the sort of music which forms the substance of Wagner's operas. They remind one rather of Meyerbeer, as the well-known and undoubtedly fine *Tannhäuser March* (which, again, is no specimen of Wagnerian music in general,) must remind every one who hears it of Weber.

At the first of the Wagner concerts a very fine orchestra, under Mr. Dannreuther's able conductorship, did full justice to the *Tannhäuser* overture, the overture to the *Meistersinger*, the above-mentioned Kaiser March, and various instrumental and semi-instrumental pieces from *Lohengrin*. Nor must we forget the prayer from *Rienzi*, which, like the overture to *Tannhäuser*, the *Lohengrin* selection, and the Kaiser March, excited much admiration. Encores are scarcely

a criterion: but however that may be, the pieces most applauded and re-demanded were those of Wagner's early manner; and the public can form but little idea from the Wagnerian entertainment provided for them at the Hanover Square Rooms of the sort of treat that will await, at Bayreuth, those who, by becoming guarantors to the extent of five pounds, will "secure the privilege of choosing four reserved seats at half-price." They will hear a fine singer, however, in Herr Franz Diener, who, at the Wagner Society's first concert, sang, with much earnestness and with all the dramatic power which Wagner's vocal music absolutely requires, Lohengrin's expressive song to Elsa, and Sigismund's intricate "Love song," in the *Walküre*—the second of the operas included in the *Nibelungen* series destined for the Bayreuth Festival.

#### GREGORIAN DEMONSTRATION AT ST. PAUL'S.

Yesterday evening there was a musical service of an unusual character in our Metropolitan Cathedral. Every amateur is aware that a society exists called the London Gregorian Choral Association, the object of which is to restore what is called "plain song," as set of old to many important parts of our Book of Common Prayer. They labour under the belief that the most efficacious way to bring this about is to resort to the old Gregorian form of musical worship. It need hardly be said that the psalms and canticles of our Church Service are more or less unrhythmical; and it is asserted that the so-called "Gregorian tones," on account of their general independence of rhythm, are best suited to the purpose under consideration. The Rev. Thomas Helmore, Precentor of St. Paul's, has been the foremost promoter of this movement; and both his *status* as a clergyman and his known ability as a musician entitle him, and any project he takes seriously in hand, to all consideration. Let him, then, speak for himself, for it may fairly be surmised that he has had a chief hand in drawing up the prospectus, which explains the objects of the London Gregorian Choral Association:—

"The object of this association is to circulate information on the subject of the ancient plain song, to amend the actual performance of this part of the authorized music of the Church, and, by well-conducted and heartily-performed solemn services in various churches in London (which are, or may become, each in its own locality, centres of attraction and good models for imitation), to exemplify the various portions of the plain song, as set to our English Book of Common Prayer. It is desired to disarm prejudice, overcome objections, and to commend to wider acceptance a style of congregational worship suited as well to the small congregation of two or three gathered together in the name of our Lord as to the assembled thousands of devout worshippers in cathedrals and the larger parish churches on occasions of great choral gatherings. The association wishes to make it more generally understood that the restoration of plain song is an addition to the resources of musical art, as applied to the public worship of the Church, and by no means opposed to any true development of it. Both ancient and modern music may and ought to be combined, in well assorted proportion and in harmonious agreement, to swell the universal tribute of prayer, praise, and thanksgiving to Him whose honour and glory the Gregorian Association desires to promote by all its efforts."

In a brief sermon, delivered by Dr. Jenner, ex-Bishop of Dunedin, who chose for his text, Acts chapter iv., verse 24—"They lifted up their voice to God with one accord"—the argument in favour of church choral worship and congregational singing, by means of the "plain song" (or tune in which all the congregation, if so disposed, may join,) was amplified in all its necessary details; and the right reverend preacher emphatically gave it as his opinion that the Gregorian music was fitter than any other for the purpose, if only because it affords no opportunities for individual display, and thus puts the humblest member of the congregation on the same level as the highest.

Into the long-vexed question between the Gregorianists and anti-Gregorianists, the former principally amateurs, the latter chiefly musicians, we have no space or inclination to enter. A whole page would be inadequate for an exhaustive discussion; and, if it were adequate, neither party would be convinced. A brief notice of yesterday evening's ceremonial must therefore suffice.

The church was filled in every part; and it is stated that the congregation, with the members of the choir, &c., might be reckoned, without exaggeration, a little short of 10,000. The singers, selected from the choirs of the various churches in London and its vicinity, aided by many enthusiastic Anglicans, who came, perhaps rather out of a

very excusable curiosity than with any idea of being converted to Gregorianism, numbered little short of 700—some 250, we are informed, as what is called "harmony choir," and between 400 and 500 as melody choir—to sing the tune, or "plain song," and thus to represent the congregation, who, it is hoped, will before long take courage and themselves join heartily in the musical part of the service. The whole of the musical arrangements had been prepared under the superintendence of Mr. C. Warwick Jordan, M.B. Oxon, (of St. Stephens, Lewisham,) for some time accredited organist of the Gregorian Association, and the result justifies us in giving him credit for more than common zeal and more than common ability. Besides the choir, Mr. Jordan had secured the services of Messrs. Phasey, Cousins, and Gilterman (euphonion), Hughes (ophicleide), Morrow, and a gentleman with whose name we are unacquainted, (trumpet), to aid and enrich the organ accompaniment. These, like the members of the united choirs, all wore surplices; and as the hymns, "Blessed city, Heavenly Salem" (evening), and "Behold, I lay a corner-stone" (morning), chosen from the *Salisbury Hymnal*, were being sung, their slow procession to their places in the choir, accompanied by many of the clergy and Bishop Jenner, was certainly imposing. The opening phrase of the Evening Hymn was given out by the trumpet alone, in anticipation of the voices, with fine effect. The "responses" to the prayers were taken, not from the immortal Tallis, but from the Guidetti and Janssen, after the arrangement of the Rev T. Helmore. They are very good; but Tallis's are better. The Psalm, "Praise the Lord, O my soul" (CIV.), was sung to the third Gregorian tone, with a refreshing change of key at the 24th verse. The "Magnificat," harmonized on the sixth Gregorian tone by Mr. Warwick Jordan, and the "Nunc dimittis," to the so-called "Parisian tone," after the arrangement of Dr. Stainer, were both very impressive; so was the anthem, for which Mendelssohn's setting of the Lutheran choral, "Now thank we all our God" (*Lobgesang*), did service; and so, above all, was the hymn sung during the collection of "Offertory"—Tallis's "Canon," to Bishop Kenn's verses "Glory to Thee, O God," which, whether regarded as a mere tune, or as a piece of ingenious workmanship, has scarcely been surpassed. The hymn before the sermon was again an old melody chosen from the *Salisbury Hymnal*; and the "*Te Deum laudamus*" was that which is generally known as Marbeck's "Ambrosian," constructed upon the fifth Gregorian tone.

It is but just to say that the musical performance (Mr. Helmore himself beating time to the choir) was almost unexceptionably good. Into further details we cannot enter beyond adding that the congregation did not, except when Tallis's hymn was sung, join in so often and so heartily as had doubtless been contemplated.

Prayers were intoned by the Rev. W. F. Weber, Sub-Dean and Succincter of the Cathedral; the first lesson for the day was read by Canon Lightfoot, the second by Canon Gregory. Voluntaries were played by Dr. Stainer, organist of St. Paul's, in his well known admirable style, among other pieces being a prelude and fugue by Mendelssohn and Handel's *Occasional Overture*. Mr. Jordan also played a voluntary, besides accompanying the whole of the service.

ST. PETERSBURGH.—Shortly before her death, the Grand Duchess Helene, who was a great patroness of music, appointed Mdle. Anna Regan, Court Concert Singer, and Herr Schiemann, Court Pianist,—M. Tschaiakowsky's last Russian opera, *Opritchniko*, is accepted, and will shortly be produced. Some Stringed Quartets by the same composer have just been published by Jurgeson in Moscow.

VIENNA.—Door's *Trio Soirées* have afforded so much satisfaction that a general wish has been expressed for them to be repeated next year, and, indeed, to become a regular feature in the musical arrangements here.—The second concert of the Vienna Singing Academy, under Herr Weinwurm, came off in the small room of the Musical Union. The principal pieces in the bill were: "Magnificat," Durant; four English Madrigals, John Bennett, Dowland, and Thomas Morley; and Schumann's "Spanische Liebeslieder."—Professor Hoffmann has commenced a series of Wagner Lectures; but, judging from the exceedingly small audience at the first lecture, the series will not be long before it is brought to a conclusion. Wagner's dramas were not written to be read by a Professor in a black dress-coat and a white neck-tie, and, even if they were, Professor Hoffmann is not the Professor to read them.

## APOLLO VERSUS BEETHOVEN.

Our friend of *Harper's* "Easy Chair," has enjoyed many a good symphony with us in days which we remember, and which he has glowingly described. But now the genial old gentleman seems more inclined to dance. Leaving his *un-easy* chair, in strange bewilderment, he wanders to the Boston Music Hall, to seek that pleasure in a classical symphony concert. Did he ever think of going to a New York "Philharmonic" for his "Blue Danube?" We fear his wits were wandering, (for verily there is no wit in his elaborate satire, at least we can find none.) Probably the mere name of symphony, by force of old association, caught his fancy as he hastened to the hall expecting a new symphony by Strauss. But "*se vuol ballare Signor Contino*," if his honour wants to dance, there are plenty of figaros to "sound the guitar" for him; and Gilmore can do that; why turn to a symphony concert for it? Coming out from the hall, the dear old fellow, whose sympathies of course are all with youth, becomes the confidant of some callow dancing beau, or maiden on the eve of "coming out" and sinking with a sigh into the hard old chair again, proceeds to discuss the concert from *their* point of view,—as if all concerts ought to be "forbidden" which are not designed exclusively for *them*.

He joins in the cry against "this Bach fashion," after listening to the only piece of Bach that thus far has been given this whole winter—and that a simple cradle song, a sweet and lovely melody, *all* melody, alike in the voice part and in each accompanying instrument. For this is the character of all Bach's music; long, flowing melodies he always has; his harmony itself is all melodious, an intertwining and embracing of melodious parts; not one melody with a tedious tum-tum-tum guitar accompaniment. Unfortunately, Bach is *not* in fashion here, and never was; fashion is not apt to be enamoured of anything so sound and healthy, so steadfast and enduring. Art *versus* fashion, the intrinsically true and beautiful *versus* the caprices of a shallow clique, the fashions and the whimsies of a season—that, in music, is the very end and aim of symphony or Philharmonic concerts. There is no lack of provision, even, for the lighter, miscellaneous music. Every musical showman, every speculator in public amusements, looks out for that. The only music which gets no chance amid their eager competition, unless the earnest friends thereof build up some permanent establishment for it, jealously guarding its full rights in its own proper programmes, is the so-called "classical" or model music,—the music, of whose beauty, genius, excellence there cannot be a doubt. Should that go down amid the waves and freshets of "fashion" and frivolity, where would taste find any standard? Or, rather, what would become of taste after a long miscellaneous cramming with sweetmeats and confectionery?

Our uneasy friend furnishes us with some good catchwords for texts, if we had room to enter fully into the discussion. "Melody forbidden in the music hall" is one. Surely he does not need to be told that there is melody enough in Haydn and Mozart—in their symphonies as well as in their songs. Of Bach we have already spoken. And so of all the greatest orchestral composers; every one of them is full of melody, not commonplace and sentimental, and the melody is "treated" so set and illustrated by all the means of art, that it can never become hackneyed. The gradual and sure discovery of this is one great part of the delight of those who loyally attend and listen to a series of such concerts.

Then as to "light" and "heavy" music. A good composition is like good bread; it is well risen, "light," digestible. It is because of this very excellence that the classical works please generation after generation of those whose appetites have not been cloyed and spoiled by sweetmeats, and the heavy cake and hot bread that are as lead upon the stomach. "Heavy music!" Is there anything so heavy as some of the new music with which the craving after novelty has tantalized itself of late?

How many "symphonic poems" would it take to make one a confirmed musical dyspeptic? Now, what these monstrous, huge-effect pieces of Liszt and Berlioz do in one way, is done in another way by all these *miscellaneous* feasts and crammings of so-called light and brilliant music. What so fatiguing as a programme without *tone* or plan, without consistency or symmetry, where each thing that we hear wipes out the whole impression of the last, and we are haunted afterwards only by scraps of melody out of a bewildering Babel and confusion of tongues?

But really our Howadji's brain is getting morbid, mystical, deranged, when he begins to rave about a "rod of iron" and the "inquisition" and the trembling worship of the "brazen giant," meaning Crawford's Beethoven, who stands there just as much a type of the eternal youth of genius, as the Apollo at the opposite end of the hall. We will not attempt to follow him and reason with him in those wild hallucinations. It must be that there was some juvenile roguery in those young friends of his, and that they stuffed his chair full of pins; for he talks like one awaking from bad dreams.

When he summonses "Apollo," however, as an antidote to his grim tyrant, Beethoven, and to the dreadful name (for it is name alone) of Bach, we are tempted to suggest that, if Apollo be the god of Poetry and Art, the genius of immortal youth, where will he find more true and splendid homage than in the music of the mighty master? And, looking from one statue to the other while the symphony goes on, who can help feeling that between those two, at least, there must be perfect sympathy and understanding? JOHN S. DWIGHT.

## THE MENDELSSOHN SCHOLARSHIP.

It may literally be news to many readers, that we have in England an institution consecrated to the memory of Mendelssohn, and to the good of the art he adorned. Musical scholarships are plentiful in countries less devoted than our own to the pursuit of material wealth, or more gifted with a love of artistic culture, but here the existence of one endowment is legitimately a matter for surprise. It is a fact, nevertheless, that England possesses a single musical scholarship—a "little ewe lamb"—on behalf of which some gentlemen who brought it up "by hand" have lately issued an appeal. Sir Julius Benedict, Sir Sterndale Bennett, Sir John Goss, Sir F. G. Osseley, Messrs. Benecke, Davison, Hallé, Hullah, Lealie, Sullivan, Pye, Pym, and Goldschmidt, are the nursing fathers of this unique institution, and to them we are indebted for such a sketch of its history as must bring a blush of shame to the face of every English reader. One outcome of the regret occasioned by Mendelssohn's early death in 1847, was a proposal to establish scholarships connected with the Leipsic Conservatoire, which he had helped to found. A London committee, with the late Sir George Smart at its head, was formed to aid this scheme; and in 1848, M<sup>rs</sup>. Jenny Lind, ever ready to do good works, suggested a special performance of *Elijah*, and tendered her powerful assistance. The suggestion was so acted upon, that, adding the profits of the performance to a few donations previously made, the committee found themselves in possession of "£1,060 Bank Three Per Cent. Annuities." With this miserable sum nothing worth doing could be done at the time, and the English committee, representing the nation which most warmly admired Mendelssohn, were forced to separate themselves from the Leipsic scheme, and allow their funds to accumulate. Compound interest slowly did the work of public spirit, and in 1856—nine years having passed since the starting of their enterprise—the committee were able to elect a scholar in the person of Mr. Arthur S. Sullivan, then one of the boys of Her Majesty's Chapel Royal. Mr. Sullivan enjoyed the scholarship for four years, and made good use of it; but only in 1865 was it practicable to give him a successor. The second choice fell upon Mr. (now Dr.) C. S. Heap, who was followed in 1871, by Mr. W. Shakespeare, the present incumbent. We have thus a grand total of three musicians educated by twenty-four years' subscriptions to the honour of Mendelssohn and the good of art. It is true that when Mr. Shakespeare was elected, the committee, animated by an excess of faith, established two minor scholarships of £20 at the Royal Academy of Music. But they now say that these must be abandoned, and that not even one scholar can be supplied with all his requirements out of the proceeds of £1,350 Five per Cent. India Stock. Under these circumstances, they appeal to the generosity of a music-loving public, and to the patriotism of all who are jealous for the good name of England. Surely they will not appeal in vain, especially when it is said that the competitions already held have shown the existence of remarkable talent running to waste, because no means exist of utilizing it. We cannot afford this state of things. Too long has musical ability been repressed for the want of a little help at the outset; and far too long has England held the lowest place among civilized nations in respect of the art upon which, for the gratification it affords, she spends money with such a lavish hand. To check the waste of talent and to remove a grave reproach, we hope that the appeal of the Mendelssohn Scholarship Committee will prove a success.

DRESDEN.—From the 1st January to the 31st December, 1872, the Theatre Royal was open 339 evenings. Among the 189 different pieces performed were 41 operas, 5 musical burlettas, 1 Festival Piece (to celebrate the "Golden Wedding" of the King and Queen), and 1 ballet. The last two compositions, and 2 operas, were novelties; 10 operas, operettas, and musical burlettas were revivals.—The series of concerts given by Herr Mannsfeld are very well attended. Among the more important novelties produced at them lately may be mentioned a new Violin Concerto, composed by Herr R. Becker, and played by Herr Felix Meyer. The programmes also included at first the "Ride of the Walkyres" ("*Walkürenritt*"), from Herr R. Wagner's *Walküre*, but this piece has now been withdrawn by an edict from the Poet-Musician of the Future "who regrets," etc., but "cannot allow Herr Mannsfeld," etc., as "he never permits anyone," etc.



## MUSIC IN SYDNEY.

Lyster's English opera season proved a decided success, and the Theatre Royal was crowded on the last night, when the *impresario* took his benefit—*Der Freischütz* being the opera selected, Miss Alice May sustaining, of course, the part of Agatha. The Italian company, under Cagli, have not met with much success in New Zealand, and are about to leave for Melbourne.

The pantomime here is drawing crowded houses, and other places of entertainment are doing pretty well. The most remarkable of these is Miss Alice May's Gallery of Illustration (*à la* German Reed), of which the local press speaks in high terms. Miss May's versatility is most remarkable, and she has appeared in the course of a few days in grand opera, oratorio, comic opera, and burlesque. In the latter, she is almost without a rival. She is well supported in her new entertainment, (or "show," as it is called here,) and her present programme contains Offenbach's *Rose of Auergerne*, Sullivan's *Cox and Box*, and the burlesque, *The Belle of Woolloomooloo*, with new verses by Grosvenor Bunster (of the *Sydney Punch*), the music composed and arranged by Mr. G. B. Allen. His Excellency the Governor and Lady Robinson have taken it under their special patronage, and Commodore Stirling, and the officers of H.M.S. *Clio*, are to be present on Tuesday next. There is a rumour of a probable visit from *la Reine des pianistes*, Arabella Goddard! What a charming prospect for the real lovers of music! but what a prospect for the lady herself? There are not more than about three towns in Victoria—Melbourne, Ballarat, and Bendigo; one in New South Wales—Sydney; one in South Australia—Adelaide; and one in Queensland—Brisbane, where it would be positively worth while giving a concert; and those colonies are about 500 miles apart—that is two or three days sailing. I fear there will be no commensurate return for the fatigue and expense undergone. If she does come, the *Argus* will possibly repeat a phrase it used on the arrival of Mr. G. B. Allen: "A distinguished artist has arrived amongst us—so much the better for Australia; so much the worse for the individual himself." Of one thing Arabella Goddard may be assured, that if she does come, her welcome, and especially by the Melbourne people, will be of the warmest character.

H. K.

## MUSIC IN MARGATE.

Mrs. Frances Talfourd's fifth annual concert, in aid of the Alexandra Homes, took place on Tuesday week, and was exceedingly well attended, the large Assembly Room being crammed from end to end. On these occasions Mrs. Talfourd never fails to help the cause of charity by offering an entertainment thoroughly deserving of support by reason of its own merits; and it would indeed be something to wonder at were the Margate people to fail of a hearty response to her invitation. The programme which delighted the audience last week comprised a great variety of selections, the more prominent and successful of which we will specify, premising that the fair and benevolent concert-giver took a prominent part in the concerted music, and, also, sang Gounod's "O, that we two were Maying" with such refinement and expression as to secure a unanimous recall. M<sup>me</sup>. Demerit Lablache was very successful in "Ah! mon fils" (*La Prophète*), having to bow her acknowledgments three times. She also made a decided "hit" with Randegger's pretty berceuse, "Sleep, dearest sleep." M<sup>me</sup>. Thaddeus Wells was recalled after Ganz's "Sweet bird;" and Signor Caravoglia—a great favourite in Margate—was called upon to repeat both Barri's "Di perche" and Rossini's "I miei rampolli." The solo pianist was Signor Tito Mattei, whose brilliant execution appeared to great advantage in several of his own pieces, which were encored. Mr. Croft and Mr. Bernard Lane did good service as vocalists, and the accompaniments were safe in the hands of Mr. J. L. Hatton. The result of the concert will be a considerable addition to the funds of a deserving charity.

MILAN.—The first representation of Señor Gomez's new opera, *Fosca*, was to have taken place on the 15th inst.; but, of course, some one was taken ill, and the production of the opera had to be deferred. On this occasion, Signora Krauss was the interesting invalid.

## MUSIC AT BOULOGNE-SUR-MER.

(From our Correspondent.)

A concert, followed by a ball, was given on Thursday evening last, at the Etablissement, for the benefit of the "Orphans and deserted children of Boulogne." It was under distinguished patronage; while a committee, composed mostly of English gentlemen, undertook the management; the well known Mr. Merridew acting as treasurer, and M. Spiers, the enterprising and obliging Managing Director of the Etablissement, as secretary. And now for a glance at the programme. The Orpheons, whose performances I have noticed several times before in your columns, sang with their usual good taste, but there was a "dearth" of tenors. They sang a "Nocturne," by Denefoe (the audience at M. Reichardt's late concert having been so pleased with it that it was given, "by express desire," on the present occasion.); a valse by Zollner; and supported the amateurs in "La Prière de Moïse." In this last piece the dearth of tenors was most manifest, as the gentlemen were chiefly basses, and the lady amateurs only numbered fifteen.

More native talent was displayed in a duo from the *Reine de Chypre*, sung by M. Devilliers and M. Outrau, and deservedly applauded; also in two violin performances by M. Goudroy (fantasias on airs from *Robert le Diable* and *La Juive*.) Before quitting the subject of "native worth," let me mention, with especial praise, the name of M. Devilliers, a pupil of M. Rubini. Possessed of a sweet tenor voice, of good compass, he sings with accuracy; and, although he has been a short time only under his able instructor, he has made great progress. Of course, he has at present much to learn, but I am very sanguine about the future of this zealous young artist. The first piece M. Devilliers sang was a "Ballade de Rigoletto," otherwise, "La donna e Mobile," the second being a French song, "L'Incensé;" both were enthusiastically received.

In the way of professional talent we had M<sup>lle</sup>. Holmberg and the Chevalier de Kontski. The lady—well known in Paris concert circles, and quite lately as a *débutante* at the opera in Brussels, for her rich soprano voice—sang an air from *La Reine de Saba*, "Plus grand dans son obscurité," and also took a prominent part in the quartet from *Rigoletto*. In both she displayed a fine method of singing. The said quartet (sung by M<sup>lle</sup>. Holmberg, M<sup>lle</sup>. Bohren, M<sup>m</sup>. Outrau and Devilliers), was the best performance of the evening. The Chevalier de Kontski played a fantasia and air from *Dinorah* and a composition of his own.

The ball which followed was unusually brilliant and well attended, and was kept up till three a.m.

The result, financially, for the poor orphans and *enfants abandonnés*, was, after all expenses paid, a sum of £125. S.C.

## SOME CONTRADICTIONS.

(To the Editor of the "Musical World.")

SIR,—As *Ali Baba* is one of the weakest of Cherubini's orchestral preludes, so is the *Abencerrages* one of the strongest—his very best, perhaps, and most individually characteristic. It is worthy of note that both operas were comparatively failures, the one (*the Abencerrages*) so highly praised, and the other, Cherubini's last dramatic work, for certain alleged faults, so severely criticised by Mendelssohn. *Quid tum postea?*—Yours obediently,

THEOPHILUS WIND, (M.D.)

## HAYDN AND SCHUBERT.

DEAR THADDEUS EGG,—Please recall the charge of "sneering" which you have made on me. It is a thing which I never did, and I hope never shall do—quite foreign to my nature. And even if it were my line, I should as soon think of sneering at Haydn as at York Minster or the Archbishop of Canterbury. As to my respect and admiration of him, I hope no one need doubt who reads my attempts to analyze his symphonies in many a Crystal Palace programme. But you surely will allow that, with his wonderful liveliness and freshness, there are now and then some old-fashioned phrases; and all that I meant was that in the *Finale* to No. 5 Symphony, Schubert had embodied one or two of them. The score is at Manchester with Mr. Charles Hallé or I would quote the passages I referred to.—Yours very truly,

Feb. 17, 1873.

G. GROVE.

# MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

## TWENTY-FIFTH CONCERT, MONDAY EVENING, MARCH 3, 1873. At Eight o'clock precisely.

### PROGRAMME.

#### PART I.

SEXTET, in B flat, Op. 18, for two violins, two violas, and two violoncellos—MM. JOACHIM, L. RIES, STRAUS, ZERRINI, DAUBERT and PIATTI .. .. . *Brahms.*  
SONGS, { "Lascia ch'io pianga" } .. .. . *Handel.*  
          { "Ich grolle nicht" } .. .. . *Schumann.*  
SONATA, in C major, Op. 33, dedicated to Count Waldstein, for pianoforte alone—Madame SCHUMANN .. .. . *Beethoven.*

#### PART II.

CHACONNE, for violin alone—Herr JOACHIM .. .. . *Bach.*  
SCENA, from "Russian and Ludmilla"—Madame LAVROWSKA .. .. . *Glinka.*  
QUARTET, in D major, Op. 18, No. 3, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, ZERRINI, and PIATTI .. .. . *Beethoven.*  
CONDUCTOR .. .. . Sir JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS. THE REMAINING MORNING PERFORMANCES

WILL TAKE PLACE ON  
March 8, 15, 22, 29, and April 5.  
At Three o'clock precisely.

### PROGRAMME FOR THIS DAY, MARCH 1, 1873.

OTTET, in E flat, Op. 20, for four violins, two violas, and two violoncellos—MM. JOACHIM, L. RIES, POLLITZER, LUDWIG, STRAUS, ZERRINI, FEZZE, and PIATTI .. .. . *Mendelssohn.*  
SONG, "L'ombrosa notte vien"—Miss MARY CRAWFORD .. .. . *Hummel.*  
SONATA, in E flat, Op. 27, No. 2, for pianoforte alone—Mr. CHARLES HALLÉ .. .. . *Beethoven.*  
CONCERTO, in A minor, for violin with Double Quartet Accompaniment—Herr JOACHIM, MM. L. RIES, POLLITZER, LUDWIG, STRAUS, ZERRINI, FEZZE, and PIATTI .. .. . *Bach.*  
SONG, "The Horseman's Song"—Miss MARY CRAWFORD .. .. . *Lindblad.*  
FANTASIA, in C major, Op. 159, for pianoforte and violin—Mr. CHARLES HALLÉ and Herr JOACHIM .. .. . *Schubert.*  
Conductor .. .. . Sir JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

SEVENTEENTH CONCERT—THIS DAY—MARCH 1, 1873.

### PROGRAMME.

OVERTURE, "Egmont" .. .. . *Beethoven.*  
ARIA, "Ah! mon fils" (*Le Prophète*)—Madame LAVROWSKA, cantatrice Russe de St. Petersburg (her first appearance) .. .. . *Meyerbeer.*  
INTRODUCTION and ALLEGRO APPASSIONATO for PIANOFORTE and ORCHESTRA, Op. 92 (first time at these Concerts)—Madame SCHUMANN .. .. . *Schumann.*  
SONG, "Lo! I hear the gentle Lark"—Madame PAULINE RITA (*Flute Obligato*—Mr. ALFRED WELLS) .. .. . *Bishop.*  
SONG, "The Orphan's Song"—Madame LAVROWSKA .. .. . *Glinka.*  
PIANOFORTE SOLOS—  
a. NOTTURNO .. .. . *Chopin.*  
b. SCHERZO, "Midsummer Night's"—Madame SCHUMANN Dream, (arranged by the Composer) .. .. . *Mendelssohn.*  
PRELUDE and FUGUE for Organ Solo, in C minor, Op. 37, No. 1—Dr. JOHN STAINER .. .. . *Mendelssohn.*  
FESTIVAL TE DEUM—Madame PAULINE RITA and the Crystal Palace Choir .. .. . *A. Sullivan.*  
Conductor .. .. . Mr. MANN.

### NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, MARCH 1, 1873.

IN the course of an article upon the suit brought by Mr. C. Reade against the *Morning Advertiser*, our friend, the *Liverpool Porcupine*, whose pen is as sharp as his quills, moralized in the terms following:—

"But the serious question as to this trial and its regrettable result amounts to this: are critics, when sent to theatres, to report on what

they hear and see, to write honestly, or to 'cook' their criticisms in order to avoid the pitfalls of the disgracefully elastic law of libel? If it comes to 'cooking,' both the public and the theatres will be sure to suffer in the long run, and we shall constantly find our playhouses filled by incompetent artists playing in bad pieces. Talent, either dramatic or literary, will receive neither recognition nor encouragement. Newspaper proprietors are not all wealthy, and all newspapers are not as powerful as the *Times* or *Saturday Review*; and, for the sake of saving their pockets, not to speak of their peace of mind and comfort, editors will 'cut' theatres altogether, sooner than be at the mercy of any dreary actor or author who can pay a respectable attorney or secure the services of those legal pests who 'take up cases.'"

There is a good deal in these few lines; and, beyond question, some change will have to be made in the relations of authors and critics, or, if not, a change such as that the *Porcupine* foreshadows will make itself. But our object in referring to the matter is not to speculate upon reforms in the law of libel, as specially affecting those whose public position makes them public conservators of all that is good in art. We wish rather to call attention to the state of public criticism within those limits which the law of libel, be it ever so strained, cannot reach. Premising that our remarks apply wholly to the criticism of things musical, we say that here, also, the same "ignorant impatience" of censure is manifested. We advisedly use the expression quoted from Mr. Disraeli; because that impatience of censure must be ignorant which wholly mistakes the functions of the censor. A critic, if he really be a critic, is something more than a reporter commissioned to inform an anxious world that Mdme. So-and-so was encored in "She wore a wreath of roses," or that Monsieur Quelquechose wielded the bâton with characteristic energy. Such news may be important to the public, as well as to Madame and Monsieur; but the critic has a higher function to perform than the retailing it. He is the guardian of the interests of art and of the public; and it is his imperative duty to condemn everything that, in his judgment, militates against either. He must do this, if he would be faithful, without fear, without suppression on the one hand, or exaggeration on the other, and without reference to the vastly minor interests of individuals. Of course, we know that this is an ideal, and that, in practice, a thousand things hinder the most earnest critic from reaching it; but none the less should it be striven after, and every advance towards it be regarded as a triumph. A great many interested people completely fail to see this, self-conceit having reduced them to a condition of moral blindness. They act as though no such thing as criticism were involved in the matter—as though the press were an institution founded for nothing but the trumpeting of their praises. Even when praised they are not pleased; there is always some "little rift within the lute," which spoils the harmony of the song to their exacting ears. To use a common term, the butter of laudation must be "laid on" very thick indeed to give them even approximate satisfaction. Blame they cannot understand at all. It means personal insult, demanding personal revenge, and only those who are behind the scenes have any idea of the various forms in which revenge is sought. Anonymous letters and backstairs influences often supplement avowed hostility in the effort to discredit the man who has performed a public duty, without reference to private considerations. Instances sometimes occur, no doubt, where private ill-will prompts public attacks; but the critic, in such cases, is speedily found out, and judged at his true worth. When, on the contrary, the critic acts honestly, according to the light that is in him, the state of things is very bad which makes him the victim of persecution, and he has a claim not merely on the sympathy, but also on



the support of all who set store by the well-being of art. The time may soon come when those with whom criticism deals will more often find the absolute truth told. In that case, they will, perhaps, grow hardened to a phenomenon which now excites the panic natural to men who see the hateful and inexplicable rolled into one.

#### MADAME ARABELLA GODDARD'S FAREWELL.

(From "The Morning Post.")

The retirement of an artist from the scene of former successes is in effect like the loss of a familiar friend. Madame Arabella Goddard has retired from English public life, and takes with her the hearts of all those she has made happy by the excitement of many new pleasures. But for her the more ambitious of the compositions of writers for the pianoforte would probably have yet remained uninterpreted; but through her ability, skill, and high art-promptings, those works, which by their almost insurmountable difficulties were sealed to the many, have been made permanently familiar. She will be most missed when others play the works so thoroughly identified with her name and style; and the purity of her reading, brilliant and faultless manipulation, perfect control of the resources of her instrument, and thousand and one other matters that made her performances attractive, may be looked for in vain from the hands of those who will be called upon to fill, but not to occupy, her place. Artists loved to hear her play, to sit at her feet and learn, and if in the eagerness of a desire to find an imaginative conception realized, the mind at times longed for a more ardent interpretation, none dared in honour to call into question the beauty and symmetry of the realization. But this is all gone, for us it is matter of history; and the fair artist, who for twenty years has been at the highest point in her profession, now descends that others may climb, if they will and can. In the very zenith of her fame, in the full enjoyment of youthful years, she leaves the artistic world on this side of the globe to seek fresh fields and pastures new in the Antipodes. With hearty wishes and hopes for the full and complete success she deserves, and has so nobly won, we take leave with a keen regret of one who has done so much to make the English name stand high in the artistic world.

(From the "Observer," Feb. 16, 1873.)

On Tuesday last a star of the first magnitude disappeared from our musical firmament. The great pianist who has delighted us for twenty years, and whose fame—as the representative instrumentalist of Great Britain—is spread throughout the civilized world, took her farewell of her English admirers, and will shortly start on a lengthened tour round the world. It seems hard to part with her when in the full maturity of her powers and at the zenith of her fame, and we look in vain for a successor competent to fill up the void which will be made by her disappearance. The enthusiastic plaudits with which she was greeted last Tuesday by the brilliant throng which crowded St. James's Hall were expressive of that admiration of her genius, and regret at her departure, which are felt by the entire nation. Madame Goddard was worthily assisted by Mr. Santley, Mr. Lloyd, M.M. Carrodus, Ries, Zerbini, and Piatti, and Sir Julius Benedict. Her own contributions to the programme were the famous "*Ne plus ultra*" sonata by Woelfl, the accompaniment to "*Adelaida*," and the pianoforte parts to Mendelssohn's D minor Sonata (for pianoforte and violoncello), and Haydn's trio in G major. Her playing throughout the concert was distinguished by the power, delicacy, facility, expression, and refinement which, alternately or together, form the delight of her hearers; and the apparent ease with which the most formidable difficulties were surmounted lent an additional charm. Cheers and bouquets were of course, abundant, and at the end of the concert Madame Goddard was recalled again and again to receive the affectionate farewell greetings of her admirers. We cannot entirely relinquish the hope of hearing her again after her circumnavigation of the world; and in that hope we borrow a motto from one of the works of that Mendelssohn of whom she was so eloquent an exponent, and wish a "*Calm Sea and Prosperous Voyage*" to Arabella Goddard.

(From the "Shipping Gazette," Feb. 13, 1873.)

This distinguished pianist played for the last time, on Tuesday night, at St. James's Hall. It appears that she intends, as other artists of eminence have done before her, to leave England for a lengthened tour in Australia and other

outlying countries; so that, for some time to come, at all events, those who have listened to her for the past twenty years, and have learnt to know and appreciate the remarkable excellence of her ability, will, unfortunately, hear her no more. Few have laboured more assiduously than this lady in vindicating the higher claims of the instrument over which she has exercised such extraordinary supremacy, and none have exhibited so unimpeachable a proficiency in the power of illustrating every variety of style, from Beethoven downwards; while the explorations she has from time to time made among the forgotten works of bygone writers will always identify her in a peculiarly honourable manner with the present history of the pianoforte. A pupil of Kalkbrenner and Thalberg, she has had scarcely a compeer in those mechanical attainments which uniformly command public applause; but in her case her playing was invariably influenced by all the intellectual subtleties proper to the occasion; and whether it was Beethoven or Mozart, Weber or Mendelssohn, Dussek or Woelfl, or the sensational productions of a more modern period, neither her hand nor her intelligence ever wearied or faltered. The music was given without wrong or reproach, and with the fullest development of its æsthetic worth, if it had any. The announcement of the retirement of this gifted lady naturally brought together a large audience at St. James's Hall; and, among the many visitors, most of the well-known faces of the leading professional musicians now in the metropolis might be discerned. The reception given to her, and the plaudits that awaited her at the termination of the concert, may easily be imagined. A more enthusiastic display of real and genuine feeling was never witnessed; and it could hardly have been otherwise, for the magnificent way in which she had just played the "*Ne Plus Ultra*" of Woelfl, Mendelssohn's sonata (with violoncello) in D, and the pianoforte part in Haydn's trio in G, showed but too clearly that an artist was lost to the English concert-room, who, it could hardly be hoped, would ever be replaced. In these valedictory performances of Madame Goddard was of course centred the principal interest of the evening, but the singing of Mr. Santley and Mr. Edward Lloyd—the latter acting as a substitute for Mr. Sims Reeves, and who gave a tender and impassioned version of "*Adelaida*" to the superlatively fine accompaniment of Madame Goddard—was highly attractive, and enriched the programme most agreeably.

#### OCCASIONAL NOTES.

A CIRCUMSTANCE lately took place in the theatre of Guayaquil, which gives, or at least is intended to give, a high idea of the extreme sensitiveness of the authorities and guardians of public morality in that well-governed country, the republic of Ecuador. A French lyrical company lately introduced into their programme, for the delectation and amusement of the theatre-going people of Guayaquil, Offenbach's *La Grande Duchesse*. During the second act, where the Grand Duchess shows herself very familiar with Fritz, the chief authority of the city, who was present, immediately rose up from his seat and ordered the piece to go no further, as being insulting to the morality and dignity of the Guayaquil public, and stopped accordingly it was.

*Le Ménestrel* publishes two anecdotes of M. Gounod, which require neither note nor comment. According to one, the composer of *Faust*, after hearing the Choral Symphony at the Conservatoire, exclaimed, "It is the Bible of the musician!" According to the other, the composer of the *Messe Solennelle*, in the course of a musical discussion, said, "If the works of the greatest masters, Beethoven, Haydn, Mozart, were annihilated by a cataclysm, as the greatest paintings might be by a fire, it would be easy to re-make them all out of the music of Bach. In the heaven of art, Bach is a nebula which is not yet condensed."

THE first of Mr. Henry Leslie's series of subscription concerts took place in St. James's Hall, on Thursday night. There was a varied and interesting programme, and the concert, of which we shall speak at length in our next number, was a genuine success. Among the audience was H.R.H. the Duke of Edinburgh.

DAHMSTADT.—According to carefully prepared estimates, the rebuilding of the Theatre will not cost more than 450,000 florins over and above the sum paid by the insurance offices.

LEIPZIG.—According to report, the Second Part of Goethe's *Faust*, with H. Pierson's music, will be performed ere long at the Stadttheater.

## CONCERTS VARIOUS.

The first concert of the seventh season of the Schubert Society took place on Wednesday, 19th February. The first part of the programme, according to the rules, being devoted to Franz Schubert's compositions, including the Grand Trio in E flat, played by Mdlle. Zellner, Herr Mayrhofer, and Herr Schubert; and a solo for violoncello. The vocal pieces were "Der Neugierige," "Heideroselein," "Die Post," sung by Mdlle. Schulz; "Der Wanderer," Miss Kinnair; and a song by Mr. H. C. Sanders. The second part was miscellaneous, opening with Chopin's Grand Polonaise for piano and violoncello, played by Mdlle. Zellner and Herr Schubert, which was re-demanded; but no encores being allowed, was not responded to. The other instrumental pieces were, solo violin, "Le Streghe" (Paganini), Herr Mayrhofer; solo pianoforte, Mdlle. Zellner; and solo violoncello, a new Romance, Herr Schubert. Amongst the vocal pieces, the new compositions produced were, a new ballad (Dressl), sung by Mdlle. Schulz, accompanied by the composer; and a new song by Mdlle. Habicht, sung by Miss Kinnair, and very much applauded. Mr. Sanders sang Pinsuti's song, "The Raft," and Herr Schubert conducted. The rooms were very full, and the programme is to be repeated at an extra concert, owing to the desire expressed by several members who could not obtain tickets for their friends on the present occasion. The second concert will take place on Wednesday, April 2nd.

An evening concert took place in the Royal Artillery Recreation Rooms, Woolwich, in aid of the Regimental Charities, a short time since, and was attended with brilliant success. The following distinguished professional and amateur artists interpreted a programme of unusual excellence, viz: Miss Kemlo Stephen, Miss Helen D'Alton, (who secured a rapturous reception for Signor Edoardo Barri's beautiful song entitled "Mizpah"); Miss Florence Ashton, and Mademoiselle Victoria Bunden, two highly accomplished contraltos, Major Good-enough, R.A., Colonel Stracey, Mr. Alfred Kenningham, Mr. Wallace Carpenter, Mr. W. C. Harrington Mitchell, and Signor Foli. Signor Edoardo Barri and Herr Reyloff were the pianists, and the Orchestral Band of the Royal Artillery, under the baton of its talented conductor, Mr. J. Smythe was also a prominent feature in the instrumental department.

MR. EDWARD COMPTON, son of the veteran comedian, assisted by Miss Florence Ashton, the rising young contralto, Mr. Wilkinson and Miss Compton, (pianists), gave an entertainment of music and recitations, on Wednesday evening, February 19th, at the Victoria Hall, Archer Street, Bayswater. There was a large and fashionable audience, and the applause was of an enthusiastic nature.

A CONCERT was given at the Birkbeck Institution, Holborn, February 22nd, which, notwithstanding a wet evening, attracted a very large audience. The Misses Watson, Campbell, and Stevenson; Messrs. Ryle, Rendle, and C. J. Bishenden, were the principal performers. Among the most pleasing songs of the evening were those of the Misses Watson and Campbell. A perfect storm of applause greeted Mr. Bishenden on his appearance; and that gentleman won an enthusiastic encore for his rendering of "The Wolf," and replied by singing "The Friar of Orders Gray." Mr. Salzman was the leader of a band of about twenty violins, which gave great pleasure in their selections.

## PROVINCIAL.

MALVERN.—(From a Correspondent).—On Monday evening the members of the Malvern Link Choral Union gave a concert in aid of funds for the widows and orphans, caused by the loss of the "Northfleet." Mr. Parsons, of the Link Hotel, kindly placed his assembly room at their disposal. In spite of the inclement night, the room was filled with a fashionable audience. Mr. Pugh, of the Worcester Cathedral Choir, sang, with his accustomed ability, "Tom Bowling," "Poor Ned," and "The Anchor's Weigh'd;" besides assisting in the duet, "All's Well." The gem of the evening was the "Northfleet," written for the occasion by Mrs. Eliza F. Morris, and set to music by Mr. Philip Klitz, the conductor of the Choral Union; both of whom had done their allotted task most admirably. The programme was a "nautical" one, the songs, &c., being, "Rule Britannia," "Depths of the Ocean," "The Sailor's Funeral" (Klitz), "The Pilot," "All's Well," "Echoes of the Sea," "The Death of Nelson," "The Northfleet" (Klitz), "Hurrah for the Sea" (Klitz), "The Storm," "To all you Ladies;" Concertina Solo, with variations on an "Old English Melody" (Klitz); and "Rolling home across the sea." Several of these were encored; and a most enjoyable evening was spent, the concert concluding with the National Anthem. M. Klitz presided at the piano with considerable ability. The attendance would have been larger had the evening been more favourable; but with snow inches deep on the ground, it requires extra courage to leave a snug and comfortable fireside.

DUNDEE.—During Madame Helena Walker's tour in Scotland, Handel's oratorio, *Jephtha*, was performed for the first time here, on Tuesday evening, the 11th inst. In noticing the performance, the *Dundee Advertiser* writes:—

"Madame Helena Walker sung as if she knew this old and long-forgotten work. She proved herself on this occasion a good artist, possessing a charming style of singing and great capacity of expression. Her recitatives were remarkably well delivered, for she read them with exhaustive care. Not less admirable was her treatment of the air, 'The Smiling Dawn,' given with a buoyancy of style perfectly in keeping with the dramatic situation. When sore grief comes to Iphis, in the third part of the work, her style of singing was then as well in keeping therewith. She carefully avoided all personal display. The first section of the grand air, 'Farewell, ye limpid springs,' was as fine a piece of truthful expression as we ever expect to hear."

DUBLIN.—Miss Lucy Franklin has had great success with the English opera company here. We extract the following from the *Irish Times*:—

"Miss Lucy Franklin is a contralto far beyond the ordinary standard, one of the best, indeed we have yet heard in English opera. Her voice is rich and resonant, bright and clear in the upper, and telling in the lower, register. What is equally in her favour is her good and unaffected style. The company, which includes Miss Blanche Cole, Mr. Castle, Mr. Nordblom, &c., is a first-rate one, and the lessees are rewarded by crowded houses every evening."

SWINDON.—A pianoforte and vocal recital was given by Mrs. John Macfarren on Wednesday, February 12th, forming one of a series of performances, under the auspices of the directors of the Great Western Railway. The accomplished pianist delighted an audience, that filled every part of the commodious Lecture Hall, by her masterly playing of a brilliant selection of pieces by Beethoven, Mozart, Hummel, Liszt, &c. She was greatly applauded throughout the evening, and was obliged to repeat Brissac's Welsh *Fantasia*. Miss Jessie Royd was encored in Mr. G. A. Macfarren's pretty ballad, "Somebody;" and, with Signor Bellini, a portion of Ricci's animated duet from *Crispino e la Comare* was given with great spirit.

ST. IVES.—We find the following in the *Cambridge Independent Press*:—

"On Thursday, the second of the 'Subscription' concerts for this season was held in the Corn Exchange. Madame Thaddeus Wells (soprano) and Mr. Henry Nicholson, the eminent flautist, made their first appearance here, and it was evident, from the reception they received, that on any future occasion they will gain a hearty welcome. Madame Wells quite delighted the audience by her exquisite rendering of 'Kathleen Mavourneen,' and 'Lo, hear the gentle lark,' the latter with flute *obbligato* by Mr. Nicholson. The flute solo, 'Rule Britannia,' by this gentleman, was brilliantly executed, and met with a rapturous encore. The singing of Miss Waldo, in 'The beating of my own heart,' and 'May dew,' also in the duet, 'Smile once again, sweet love,' was much admired and deservedly applauded. It is almost needless to say the pianoforte playing of Mrs. Holloway was excellent. The various trios and quartets were also fairly rendered. The orchestral band performed exceedingly well. The whole was under the able conductorship of Mr. Holloway. The attendance was not so large as had been anticipated, owing, no doubt, in a great measure, to the unpropitious state of the weather."

SOUTHAMPTON.—Mrs. John Macfarren gave a concert in the Hartley Hall, on Wednesday evening, Feb. 19, (in connection with the Polytechnic Institution,) assisted by Miss Agnes Drummond and Miss Alice Barnett as vocalists. There was a very full attendance. The pianoforte solos of Mrs. Macfarren were indeed fine specimens of executive skill, and were played with an amount of expression and taste, that indicated a thorough love for, and a perfect acquaintance with the musical art. The singing of Miss Drummond and Miss Barnett was excellent; and though encores were forbidden in the first part, such a restraint could not be put upon the audience in the second. The applause was constant and hearty, particularly when Miss Agnes Drummond favoured the audience with the fine old ballad, "There's nae luck about the house," in a style which delighted all present.

HAMBURG.—Herr Joachim recently appeared at a concert here, and played Handel's Sonata for Violin, Beethoven's Romance, and Schumann's "Abendlied." How he played them, it is superfluous to say. Several choruses by Gesius, Scandellus, and Mozart, and 3 choruses for female voices, by Brahms, were sung under the direction of Herr Ad. Schulze, from Berlin.—The programme of the fifth Philharmonic Concert comprised Berlioz's "Harold Symphony," Schubert's "Rosamund Music," and Mozart's Symphony in G minor.

## MONDAY POPULAR CONCERTS.

This week's concert commenced with Mendelssohn's Quintet in A major, which was given for the sixth time here—the second portion of the programme having been opened by a Quartet of Haydn's that had not previously been heard at these concerts. This work—in the key of G major, and classed as Op. 17, No. 5—although not among the finest of the long series (83), is far from being among the least beautiful. The quaint grace of the first movement, the vivacity of the *finale*, and the calm stateliness of the minuet, pleased greatly; while the serious tone of the *adagio* stood in strong contrast thereto, and produced a still greater impression. The incidental use of the form of recitative for the first violin in this movement would seem to prove that Haydn was acquainted with others of the instrumental works of Bach besides his *Wohlttemperirte Clavier*. The *adagio*, judging from the applause which it received, would gladly have been heard again. That the Quintet and Quartet were admirably played throughout may be inferred from the fact that Herr Joachim was supported in the latter by Mr. L. Ries, Herr Straus, and Signor Piatti, and in the former by the same, with the addition of Mr. Zerbini, who also officiated as accompanist at the pianoforte. The vocal music introduced, for the first time, a Russian lady, Madame Lavrowska, who obtained a special success by the charm of her voice and the refinement of her style. In Beethoven's *arietta*, "In questa tomba," and Handel's air, "Tutta raccolta ancor," the sympathetic quality of tone and the genuine pathos of expression displayed by the singer were such as to call forth marked and general applause. In an elaborate scena from Glinka's Russian opera, *Tizne na Tzaritsa* (*Life for the Czar*), Madame Lavrowska displayed dramatic power of a high order. Her declamation in the opening recitative, her pathos in the intermediate *andante*, and the impulse and energy imparted to the closing *allegro*, were alike admirable, and confirmed a great and genuine success.

Madame Schumann re-appeared at Monday's concert, and was received with a greeting as warm as that which welcomed her first appearance here for the season—already recorded. On the occasion now referred to, the great pianist played, as her solo, Schubert's *Fantasia-Sonata* in G, and was associated with Herr Joachim in Beethoven's *Duet Sonata* in D (from Op. 12). On the excellence of such performances it is superfluous now to expatiate.

Notwithstanding the frost and snow there was a large attendance.

H. J. L.

## CRYSTAL PALACE NATIONAL MUSIC MEETINGS.

On Tuesday afternoon, Feb. 25th, the splendid trophy, value £1,000, won in July last by the South Wales Choral Union at the first of the annual series of national music meetings established by the Directors of the Crystal Palace Company, was publicly presented to the successful competitors, represented by (among others), Mr. Henry Richard, M.P., Colonel Stuart, M.P., Mr. Dillwyn, M.P., Mr. Fothergill, M.P., the Rev. Canon Jenkins, the Rev. Dr. Price, Mr. William Downing Evans, Mr. Brinley Richards, and Mr. Griffith Jones. It may be remembered that, although ample notice of the musical meeting was given, the Union, with a selected choir of 350 voices, alone presented itself in the competition, and that the judges—viz., Sir William Sterndale Bennett, Mr. Hullah, and Mr. Brinley Richards—unanimously decided, after a full and complete trial, that it was worthy of the prize. The Union, therefore, holds it until July next, when the trophy will be again competed for. The prize, in the shape of a gold loving-cup, formed on the model of the cups in possession of the ancient civic companies, and of that at Pembroke College, Oxford, is, with cover and stand, exactly three feet in height. It is musical in design, containing in the various niches statuettes of the Psalmist, St. Cecilia, Guido d'Arezzo, Palestrina, Handel, and Mozart. Around the base the words of the 150th Psalm are inscribed. Spaces are left for the insertion of the names of the choral societies who may be fortunate enough to win it. The cup was designed by Mr. S. J. Nicholls, architect, who secured, among a number of competitors, the award of Sir Digby Wyatt and Professor Poynter, A.R.A.; and it was executed by Messrs. Cox. The presentation to the Union was made on behalf of the Palace Company—donors of the prize—by Mr. Thomas Hughes, M.P., chairman, and the ceremony was held in front of the Handel orchestra, in presence of a great many visitors.

BRESLAU.—A grand monster concert was lately given by the *Musik-Verband*, assisted by the Singing Academy and a number of distinguished amateurs. The pianist was Mdle. Martha Remmert; the conductors were Herr Bernhard Schulz and Dr. Julius Schaffer. The programme included Overture to *Euryanthe*, C. M. von Weber; Piano-forte Concerto, in E flat major, F. Liszt; Symphony in C minor, Beethoven; and *Die erste Walpurgisnacht*, Mendelssohn. After the concert, Dr. Schaffer was admitted an honorary member of the *Verband*.

## ROYAL ALBERT HALL.

On Wednesday night there was a performance of Handel's *Messiah*, by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby. The vocal choir and band of instrumentalists (with Mr. Pollitzer as principal violinist; occupied the vast orchestra from floor to roof. The hall was crammed in every part, from area to picture-gallery—which was not surprising, the occasion being an Ash Wednesday performance of Handel's immortal masterpiece. Among the audience were the Prince and Princess of Wales, and other illustrious personages, the Royal box being entirely filled.

The performance generally was excellent, both in the choral and orchestral departments, the conducting of Mr. Barnby being steady and musician-like throughout, and, especially as regards the *tempi*, as the phrase is, thoroughly Handelian—which means in accordance with the accepted traditions. All the grand choruses made their accustomed effect; and among them we may particularly point to "For unto us a child is born," which the audience, unanimously applauding, would willingly have heard again. But Mr. Barnby, with a discretion that might with advantage be more frequently exercised, resisted the demand; and, in spite of the continuous plaudits, went on with the "Pastoral Symphony"—that transparent and tuneful orchestral prelude, during a memorable performance of which, long passed into received tradition, George III. declared he could "see the stars shining." That even the impression created by this wonderful chorus was surpassed by the incomparable "Hallelujah," to which, like the same George, the whole audience spontaneously stood up, need scarcely be added. But to enter further into details about the choral magnificence of the *Messiah*, which so gloriously culminates in "Worthy is the Lamb," with its overwhelming "Amen," would be superfluous. There is, as our musical readers must be aware, no oratorio more familiar, and no oratorio more universally appreciated. A solemn performance of the *Messiah*, in truth, has been long regarded almost in the light of an act of public worship.

The solo singers were, without exception, equal to their tasks. How Miss Edith Wynne, our admirable English soprano, sings "I know that my Redeemer liveth," and other portions of the music that fall to her share, need not be told; nor is it requisite to say how Madame Patey, legitimate successor of Madame Sainton-Dolby, in oratorio the greatest of all our English contraltos, sings the most pathetic and impressive of airs, "He was despised." Enough that both were in their best vein, and successful accordingly. The second soprano was Miss Spiller (late of the Royal Academy of Music), who proved a worthy associate to Madame Patey in "Come unto Him"—the second verse of that divinely beautiful air, "Who shall feed His flock." The tenor was Mr. Edward Lloyd, one of the most promising of our young singers, who gave the consoling air, "Comfort ye, my people," with true devotional feeling. The bass was Signor Foli, of whom it will suffice to say that he sang his very best, and was especially applauded in the *bravura* air, "Why do the nations so furiously rage together?"

The performance altogether was genuinely successful; and no little credit is due to the zealous and able superintendence of Mr. Barnby. The next oratorio announced to be performed at the Royal Albert Hall is Handel's *Israel in Egypt*, with the additional accompaniments of Mr. G. A. Macfarren.

## ROYAL ACADEMY OF MUSIC.

A Students' Concert took place on Thursday evening, at the Institution in Tenterden Street, when the following interesting programme was gone through:—

Duet, Air and Variations in G, for the Pianoforte (Miss Fernandez and Miss Smith)—Mozart; Aria, "Per questa bella mano" (Mr. Pope)—Mozart; Andante Cantabile and Presto Agitato, Pianoforte (Miss Ludovici)—Mendelssohn; Duet, "Io le dirò che l'amo" (Mrs. Turner and Mr. Guy)—Handel; Prelude and Caprice, from Partita, in C minor, Pianoforte (Miss Mary Taylor)—J. S. Bach; Gavotte, "Che se fierà" (Mr. Wadmore)—Handel; Duet, for Two Pianofortes, "Hommage à Handel" (Mr. Eaton Fanning and Mr. L. N. Parker)—Moscheles; Aria, "Sciogli l'innno dei profeti" (Miss Jessie Jones)—Graun; Prelude and Lesson (Op. 33), Pianoforte (Miss Turner)—Sir W. Sterndale Bennett; Prelude, in A minor (2nd English Suite), Pianoforte (Miss Barkley)—J. S. Bach; Songs (MS.), "How canst thou calmly slumber?" and "The steadfast lover" (Mr. Howells)—Oliveria Prescott (Student); Polonaise, in C sharp minor (*Les Favorites*, No. 1, Op. 26), Pianoforte (Miss Cornish)—Chopin; Duetto, "Quel tuo petto" (Mrs. Jessie Jones and Mr. Aldersey)—Stradella; Song, "Bird, fly from hence" (Mr. Guy), (violinello obbligato, Mr. Buels)—Kücken; Duet, "L'Appassionata," Pianoforte (Miss Martin and Miss Mary Taylor)—Walter Macfarren; Trio, "Daughter of a wondrous race" (*Undine*) (Miss Beasley, Mr. Howells, and Mr. McNaught)—Benedict.

The accompanists of the vocal music were Mr. Eaton Fanning and Mr. Walter Fitton.



FREDERICK CLAY'S MUSIC TO *ORIANA*.

(From the "Observer.")

The music of *Oriana* is of such importance that it must not be passed over lightly. Generally speaking, unless a piece is an operetta, or *opera bouffe*, the musical element is of small consideration, and so treated both by performers and audience; but here we have an instance in which it is of as much consequence as the dialogue. There are some twelve or fourteen numbers, each of which possesses interest; and although, from the nature of the piece, there is a certain similarity of colouring in them, anything like monotony has been skillfully avoided, and a great variety of rhythm, melody, and harmony obtained. Of all the dramatic musical pieces Mr. Clay has produced of late, this, we are inclined to think, is the freshest and most carefully worked; and bearing in mind the small (but, thanks to Mr. J. T. Haines, musical director, excellent) material he has had to do with in the orchestra, the variety of pretty orchestral effect he has obtained is remarkable. Rich instrumentation, answering to colouring in painting, is, of course, a gift, but a gift requiring much practice to develop original effects. Mr. Clay, without doubt, has this gift; and every successive production of his pen shows the care with which he strives to cultivate it, and the success which attends his efforts. He is to be specially commended for the reticence with which he deals with his brass instruments—a sacrifice amply compensated by the brilliant effect of those numbers in which he does use them. After a bright little chorus, with solo for Chloe, followed shortly after by another and equally pretty one for the entrance of Raymond, we come to a song for the King, "Shepherd Prince, thy choice was right," vigorous and sparkling, but with an undercurrent of tenderness that lends great charm to it. Passing a delicious little chorus of spirits, we arrive at the *finale* to the first act, "Lullaby, lullaby, they are dreaming, dreaming," which is simply lovely. Its construction shows a considerable command of form (that stumbling-block of all would-be composers), and is a gratifying evidence of the conscientiousness of Mr. Clay's work. With its charming orchestral treatment, and clear, simple vocal writing, the effect on the audience is irresistible. We would gladly dwell longer upon the merits of the music, but time and space forbid it. Enough, then, to mention the quaint and tender song, with the nonsense words, "The moon fell in love," charmingly sung by Miss Rose Massey; the bright martial chorus at the end of the second act; a characteristic song for Miss Hughes, "O, isn't my love a dear;" the poetical reverie for Mr. Montague, "I am weary of my life;" and last, not least, the delicate little bits of *melos* throughout. These we can only indicate, and call attention to their respective beauties.

## OUR CONTEMPORARIES.

RICHARD WAGNER.

*Apocryph* of the Wagner Society's first concert, we read as follows in the *Daily Telegraph* :—

"Having nearly completed his trilogy, *Der Ring des Niebelungen*, Herr Richard Wagner desires to produce those works in a manner befitting their importance as a perfect illustration of his theory and a crowning proof of his genius. But, with ordinary resources, such an achievement would be impossible, and hence a special theatre is now being erected at Bayreuth, in Bavaria, where, with ample means and appliances, the most celebrated of operatic reformers will next year show the world what he desires to have accepted as the musical drama of the future. This will involve a large expenditure of money—money for an edifice colossal enough to hold the assembled representatives of two hemispheres; money for machinery and stage requisites of the most complicated and elaborate character; and money wherewith to pay an army of executants. But when Herr Wagner conceived the scheme, he did it with that boundless faith in himself which has so often carried him safely through greater enterprises. The man who had fought musical Europe almost single-handed, and won victory after victory over enemies both powerful and unscrupulous, was not the man to shrink from the task upon which he is now engaged. He looked, of course, for help from those who, in all countries, admire him, and share his enthusiasm for the cause; but from England, most probably, he expected least help of all. Our conservative nation had a season's experience of Herr Wagner eighteen years ago, and learned to regard him as an impracticable visionary, with strong self-assertive powers, and a disinclination to show respect for established facts and received opinions. Hence his brief English career was a time of conflict that left its mark in the shape of a readiness to revile us whenever a chance of doing so came to his caustic and dangerous pen. But to hear that the metropolis which, so to speak, cast him out as an unhealthy thing, had formed a Wagner Society, with a nobleman at its head, and the support of his Bayreuth scheme for its object, must have been the sweetest possible revenge. Surprised, most probably, Herr Wagner was not—he may have wondered that England had remained so long without giving a sign of adhesion to his cause; but we can readily imagine that more acceptable even than the triumph of *Lohengrin* at Bologna were the first proofs that the obstinate islanders had begun to yield. The new society, over which Lord Lindsay presides, with Dr. Franz Hüffer as secretary, proposes to help the Bayreuth performances by inviting

subscriptions, and giving concerts of music selected from Herr Wagner's operas. Its first concert took place at the Hanover Square Rooms on Wednesday last, with results so encouraging that a repetition in St. James's Hall, at 'popular prices,' was at once resolved upon. We confess our unfeigned satisfaction that the appeal of the society was thus met. The art-theories of Herr Wagner are not now merely ideas put forward by one man, but they are the ideas of hosts of men in every country where music is cherished. Moreover, they have long been separated from Herr Wagner's not over-attracting personality; and they are also separable from his works, though his works are properly regarded at present in the light of their completest illustration. It would, therefore, have been regrettable—nay, discreditable—if the Wagner Society had appealed in vain for help towards a complete exposition of doctrines seriously preached, seriously received by men of intelligence, and having a serious bearing upon the future of art. England should give substantial aid to the Bayreuth scheme—not for Herr Wagner's sake, nor for the sake of his operas, but in order that theories which, if accepted, would revolutionise the lyric drama, may have such a trial before the world as will leave no chance of appeal. It is from this point of view that we would support the new society; and we shall be greatly surprised if many earnest lovers of art fail to do the same for similar reasons. A discussion of Herr Wagner's fundamental ideas cannot be entered upon here, or we might easily show that they are based upon considerations by no means foreign to minds which have thoughtfully exercised themselves upon the questions at issue. Whether Herr Wagner himself is the man best fitted to put those ideas to the test of practice is another question, and one of far less consequence. Herr Wagner will go the way of all flesh, and his operas may perish also; but he has put thoughts into men's minds which find more and more acceptance as they are more and more dispassionately examined. This fact will be his monument when, perhaps, greater musicians have superseded him as a composer. A nobler monument ambition could hardly desire."

## REVIEWS.

CRAMER, WOOD &amp; Co. (Dublin).

*Alas!* Words by GEORGE MACDONALD, LL.D. Music by the Countess of CHARLEMONT.

The very simple music of this song is also very expressive. Its noble and fair composer evidently felt deeply the true poetry of Dr. Macdonald, and out of her true feeling she has evolved a genuine, sympathetic melody, which serves to heighten its effect and intensify its meaning. We observe that the song has been adopted by Mlle. Tietjens; and it might, with equal propriety, be adopted by any other artist who knows how to express something more than mere sounds.

NUREMBERG.—A case just tried here shows that it is not in England and America only that "Theatrical Agency" plays an important part at the present day in dramatic and operatic affairs. As every one at all acquainted with the stage in Germany is aware, artists frequently give undertakings binding them to pay an agent a certain percentage for a certain time on every engagement, no matter whether the latter has been procured through the instrumentality of the agent or not. It appears that Herr Riese, a tenor at the Stadttheater here, signed an agreement to pay Herr Röder, a well-known theatrical agent in Berlin, 5 per cent. on all ordinary engagements, and 10 per cent. on all "star engagements" ("*Gastspiele*"), during the space of six years, even though Herr Röder's services had not been required to obtain them. Herr Riese fulfilled a starring engagement last summer at the Theatre Royal Dresden, and Herr Röder, though he had nothing to do in the matter, put in a claim for his percentage. Herr Riese refused to satisfy this claim, and thereupon Herr Röder brought an action. He lost it, however, the Court ruling that an agreement to fulfil a promise without some consideration was invalid, and that, moreover, it appeared highly probable that the agreement was given by the artist merely to escape adverse criticism—for, in Germany, as in Italy, theatrical agents have journals of their own.

PANAMA.—On Saturday evening, 18th inst., the French Lyrical Company gave their second entertainment, and with every success on their part. The drinking song in *Gillette*, as sung by Madame Adrienne, was worthy of all applause. The performances on Sunday night were, if anything, still finer. The second and fourth acts especially of the celebrated *opera bouffe*, the *Grand Duchesse de Gerolstein*, were well rendered, and called forth great applause. The rôle of La Duchesse, by Madame Adrienne, could not have been executed with a more piquant grace and artistic talent. We regret to see their efforts were rewarded by so poor houses. We trust, before they go, the intelligent and music-loving public of Panama will do the company justice by its appreciation.—*Panama Star*.

BRUNSWICK.—Particular attention is now paid by the members of the Musical Union to the cultivation of classical music. Every Wednesday evening is set apart for overtures, symphonies, chamber-compositions, &c. There was a large meeting of members to celebrate Mozart's birthday; that anniversary was kept at the Theatre by the performance of a very ordinary farcical production, entitled *Berlin wie es weint und lacht!*

## WAIFS.

So Mdme. Goddard, the queen of English pianoforte players, has left us. I am very sorry, for her performances always charmed me; but I am very inquisitive to know *why* she has bade us farewell. Is her retirement a really voluntary act? I can hardly believe it; and yet I suppose I must.—*Sporting Times*.

The death is announced of M. Hippolyte Prévost, the musical critic of *La France*.

We regret to hear of the somewhat grave indisposition of Mrs. Charles Dickens.

Auber's *Premier Jour de Bonheur* was revived at the Opéra Comique last week, with great success.

M. Didot has just published *L'Histoire de la Musique dramatique en France*, by M. Gustave Choquet.

At the Crystal Palace Concert of to-day, Mr. Arthur S. Sullivan's Festival *Te Deum* is to be performed.

The Paris Conservatoire gave two concerts last Sunday, under the patronage of Mdme. Thiers, in aid of the wounded in the late war.

The death is also announced of M. Lyaberg, a pianist, and composer of many popular works in the style of Chopin, who was his master.

Mr. Francis Howell's oratorio, *The Land of Promise*, is in rehearsal, and shortly about to be given in public, by the Abingdon Musical Association.

There is said to be a man in Cincinnati in possession of such a powerful memory that he is employed by the Humane Society to remember the poor.

The *Gazette Musicale* states that Mdme. Adelina Patti, who will make her appearance early in April at Covent Garden, has signed for two years with Mr. Gye.

Mdme. Arabella Goddard was to play, last night, at Mr. Charles Halle's fifth concert at Liverpool—one of the series organized by the enterprising firm of Messrs. Hime and Son.

*Le Ménestrel* speaks of a rich Irishman who is said to be building a concert room in the Champs Elysées, all for himself. He proposes to engage a concert troupe, all for himself in addition.

*Tannhäuser* was produced at the Brussels Théâtre de la Monnaie last week. The accounts of its reception vary according to the opinions of the writers, and we do not know what to take for truth.

The Hungarian parliament has just determined upon the establishment of a National Conservatoire of Music, and has voted an annual subvention of 36,000 florins. The presidency has been offered to Franz Liszt. What does the British Parliament, in face of such an example?

The annual festival in aid of the Dramatic Sick Fund took place at Willis's Rooms on Wednesday evening. Mr. H. J. Byron presided, and commended the objects of the charity in a felicitous and humorous speech. Mrs. Stirling replied in behalf of the institution in an address which was greatly applauded.

A conspiracy for purposes of theft, among the employees of the Parisian musical publishers, has just been discovered. Two of the ringleaders were sentenced last week to three years imprisonment, and a music-seller named Bathlot, who received the stolen goods, has to expiate his offence by four years of hard labour.

After Mr. J. F. Barnett's performance of Mendelssohn's Concerto in D minor, at the British Orchestral Society's concert, H.R.H. the Duke of Edinburgh shook him warmly by the hand and expressed himself much pleased with the young pianist's success. The concerto was the same that Mr. Barnett played on the occasion of his debut at the New Philharmonic Society (under the conductorship of the late Dr. Spohr), when scarcely fourteen years of age.

Mr. Land, conductor of the London Glee and Madrigal Union, has been appointed secretary to the Noblemen and Gentlemen's Catch Club, vacant by the death of Mr. Bradbury. The Noblemen and Gentlemen's Catch Club was instituted in the year 1761 by a number of noblemen and gentlemen, for the encouragement and fostering of native talent in the composition and performance of glees, catches, canons, &c.; a species of music peculiar to this country, and for which it is considered to be unrivalled.

An adaptation of M. Sardou's celebrated French play, *Rabagas* has been produced at the St. James's Theatre. Mr. Stephen Fiske is responsible for the English version, and the political significance of the satire appears anything but Gallic. The cast includes Mr. Howe, of the Haymarket; Mr. Charles Wyndham, his first appearance in England since his return from America; and Miss Rose Lisle. Some new scenery has been painted for it by Mr. Julian Hicks. Taken altogether, there is every probability of *Rabagas* creating as great a *furor* here as it did in Paris.

Mr. Kuhe's festival, which lasted nearly a fortnight, and terminated on Monday night with the usual benefit performance, was the most successful that has yet been given. On the last night of the concert a supper took place at Mutton's Restaurant, King's Road, Brighton, at which there was a party numbering sixty, including many of the artists engaged, as well as several private friends of the enterprising director. On this occasion Mr. Kuhe announced that it was his intention to repeat the festival next year.

The Hereford Musical Festival, the 150th year of the meetings of the Three Choirs, is fixed for the 9th, 10th, 11th, and 12th of September. In addition to the new oratorio, *Hagar*, by Sir W. G. Ouseley, the Oxford Professor of Music, a new work by Dr. Wesley, organist of Gloucester Cathedral, will be produced, and Spohr's *Christian's Prayer* will be given. Mendelssohn's *Elijah* and *St. Paul*, Handel's *Jephtha* and the *Messiah*, will also be performed. There will be four morning, and one evening, sacred performances in the Cathedral, and two secular evening concerts in the Shire Hall. Mr. Townshend Smith, the organist, will be the conductor.

The Edinburgh *Daily Review* thus speaks of Mdme. Justine Macvitz, Mr. Mapleson's new contralto:—

"Mdme. Justine Macvitz, who appeared for the first time before an Edinburgh audience, is beyond all question a vocalist possessing great natural gifts, improved by careful and judicious training. Her voice is a contralto of great strength, and of such a range that we should feel inclined to class her as a mezzo-soprano, were it not for the unmistakable contralto ring which is apparent in her highest notes. In the upper register her tones are quite clear, pure, and round, though, we think, wanting in sweetness. Her voice is decidedly best in the middle register; her lower notes are rather hard, and lose their clearness when the artist seeks to impart especial emotion to her singing. This, however, is probably a defect from which further experience will enable Mdme. Macvitz to free herself. On the whole she possesses a voice of superb quality and complete freshness. Her style is good; it is simple almost to severity, but she, at the same time, possesses great declamatory power and skill as an executant, and will in all likelihood achieve a high reputation on the lyric stage."

## MUSIC RECEIVED FOR REVIEW.

CHAMBER, WOOD & Co.—"Alois," by the Countess of Charlemont.  
NOVELLO, EWER & Co.—"The Organist's Quarterly Journal," for January, 1873.  
HENRY KLEIN.—"Kate Santley's Valse," for the piano, by Chevalier de Kontski;  
"Non dico a te," ballata, di G. Malvezzi; "Carnelita," serenata, di Luigi Goller; "Miss Camelia," canzonetta, di Wilhelm Ganz.

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